



ESPRIT  
ORCHESTRA

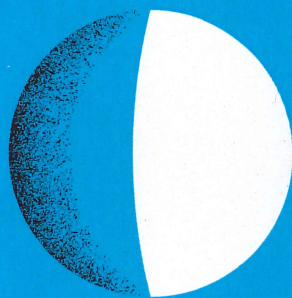
PENDERECKI  
PLUS!

FRIDAY, JANUARY 29, 2010

Koerner Hall  
In the TELUS Centre at  
The Royal Conservatory

ALEX PAUK conductor  
KRZYSZTOF PENDERECKI visiting composer  
PAUL WIDNER, ROMAN BORYS,  
SIMON FRYER cello  
STUART LAUGHTON trumpet  
PETER BARRETT baritone  
AMBUR BRAID soprano

**2009-2010 CONCERT SEASON**  
**DIAMETRIC FORCES**



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**ESPRIT ORCHESTRA**  
**Alex Pauk, Music Director and Conductor**

***Penderecki Plus!***

Friday January 29th, 2010  
Koerner Hall, TELUS Centre, The Royal Conservatory

**8:00 pm – CONCERT**

**GUEST ARTISTS**

Krzysztof Penderecki, Roger D. Moore visiting composer,  
Faculty of Music, University of Toronto  
Simon Fryer, Roman Borys, Paul Widner, cello  
Stuart Laughton, trumpet; Peter Barrett, baritone; Ambur Braid, soprano

*The eternal beauty of art and nature transcends nuclear devastation*

**PROGRAMME**

***Batter my heart, three person'd God*** John Adams  
for baritone and orchestra – from the opera *Dr. Atomic* (2005)

***Threnody*** [To the Victims of Hiroshima] (1959) Krzysztof Penderecki

**INTERMISSION**

*Oh Canada – A Lament*  
Ceremony to launch recent paintings by Joanne Tod  
David Waterhouse – Highland Bagpipes  
(official piper – Esprit Orchestra)

*When the Battle is Over; Flowers in the Forest (Lament); The Royal Scots Polka*

***The Falcon's Trumpet*** (1996) R. Murray Schafer

**INTERMISSION**

***Concerto Grosso*** (2001) Krzysztof Penderecki  
for three cellos and orchestra



Tonight's concert is being recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard Monday through Saturday evenings from 10 pm - Midnight, with host Laurie Brown. CBC Radio 2 is at 94.1 FM in Toronto. Visit CBC Radio's Concert on Demand web page where you can hear previously recorded Esprit concerts.

# **ESPRIT ORCHESTRA – FRIDAY JANUARY 29TH, 2010**

**Alex Pauk – Music Director & Conductor**

## **Flute**

Christine Little  
Maria Pelletier  
Shelley Brown

## **Oboe**

Lesley Young  
Karen Rotenberg  
Hazel Nevin Newton

## **Clarinet**

Max Christie  
Richard Thomson  
Greg James

## **Bassoon**

Jerry Robinson  
William Cannaway  
Elizabeth Gowen

## **Horn**

Gary Pattison  
Vincent Barbee  
Diane Doig  
Linda Bronicheski

## **Trumpet**

Robert Venables  
Anita McAlister  
Stuart Laughton

## **Trombone**

Robert Ferguson  
David Archer  
Herbert Poole

## **Tuba**

Scott Irvine

## **Celeste**

Stephen Clarke

## **Harp**

Erica Goodman

## **Percussion**

Ryan Scott  
Trevor Tureski  
Mark Duggan  
Graham Hargrove

## **Violin 1**

Fujiko Imajishi  
– Concertmaster  
Corey Gemmel  
Parmela Attariwala  
Sandra Baron  
Sonia Vizante-Bucsa  
Michele Fox  
Rebekah Wolkstein  
Boris Kupesic  
Jayne Maddison  
Csaba Koczó  
Erica Beston  
Valerie Sylvester  
Anne Armstrong  
Xiao Grabke

## **Violin 2**

Bethany Bergman  
Hiroko Kagawa  
Louise Pauls  
Renee London  
Pamela Hinman  
Alexa Wilks  
Jeewon Kim  
Janet Horne  
Ronald Mah  
Joanna Zabrowarna  
Yuxia Wang  
Norman Hathaway

## **Viola**

Douglas Perry  
Rhyll Peel  
Katharine Rapoport  
Nicholaos Papadakis  
Capella Sherwood  
Karen Moffatt  
David Visentin  
Theresa Rudolph-Koczó  
Bridget LaMarche  
Diane Leung

## **Cello**

Paul Widner  
Elaine Thompson  
Marianne Pack  
Olga Laktionova  
Margaret Gay  
Jill Vitols  
Mary Stein  
Garrett Knecht  
Mary-Katherine Finch  
Sharon Prater

## **Bass**

Tom Hazlitt  
Hans Preuss  
Robert Speer  
Troy Milleker  
Joseph Phillips  
Roberto Occhipinti  
David Longenecker  
Natalie Kemerer



## SELECTED BIOGRAPHIES

### ALEX PAUK

#### Music Director and Conductor

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at [www.espritorchestra.com](http://www.espritorchestra.com).

## FUJIKO IMAJISHI

### Concertmaster

Japanese-born Fujiko Imaishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imaishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and the Esprit Orchestra. She has enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. NMC's compact disc "Lutoslawski conducts Lutoslawski" includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. Imaishi is a founding member and first violinist of the Accordes string quartet, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label. In November 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In April 2003 she performed Ligeti's *Violin Concerto* with Esprit Orchestra. In 2004 she was featured in Arvo Pärt's *Tubula Rasa* with Esprit and performed Stravinsky's *Violin concerto* for the National Ballet. In 2005-2006 Imaishi performed the Canadian premiere of 2 solo violin works by Elliott Carter with New Music Concerts. The Carter pieces have recently been recorded for a CD which was released to mark the composer's hundredth birthday in December 2008.

## PETER BARRETT

### Baritone

Recipient of the Ian Rosenblatt Bursary at the Wexford Festival in Ireland and a top prize winner in the Montreal International Music Competition, baritone Peter Barrett is one of Canada's most important new faces on the opera and concert stage.

He began the current season with the Canadian Opera Company in the title role of Stravinsky's *Renard* and as the Chamberlain in *Le rossignol*. He then returns to the role of Marcello in *La bohème* for Minnesota Opera, Opera Hamilton and the Newfoundland Symphony. Last season he was heard as Marcello in *La bohème* and Denisov/Rayevsky in *War and Peace* for the Canadian Opera Company and Dancaïro in *Carmen* for Vancouver Opera.

Highlights of his 2007-2008 season included performances of Rossini's *Petite Messe Solennelle* with the Bach Elgar Choir, *Carmina Burana* with the Regina Philharmonic, Janacek's *From the House of the Dead* for the COC and a recital tour of Newfoundland under the aegis of Debut Atlantic. Emerging as a recitalist of note, he also made debuts with Music Toronto, the Mountain View Festival in Alberta, the 'New Discovery Winner's Showcase' Recital in Ottawa. Further credits include the "Galaxy Rising Star" prize for most promising young artist at the 32nd edition of the CBC's National Competition for Young Performers.

Mr. Barrett has sung across Canada in major concert halls, including the North York Performing Arts Centre and the Rosza Centre in Calgary. He studied at Hartwick College in the United States, attended Tanglewood's Music Institute and is a graduate of the Glenn Gould Professional School at the Royal Conservatory of Music in Toronto.

## **STUART LAUGHTON**

### **Trumpet**

Born in 1951, Stuart Laughton spent his youth in Ontario forests watching birds and pretending to be an Indian. Following studies with Joseph Umbrico, he became a 19 year-old original member of Canadian Brass before entering The Curtis Institute of Music, Philadelphia. While still a student he was hired to be principal trumpet of La Scala, Milan. In Canada, Stuart has created a varied career as recitalist, chamber musician and entrepreneur (founding Opening Day Recordings in 1993). A long-time member of The Esprit Orchestra, Stuart was honoured by the orchestra's commissioning of concertos by Ron Ford and Murray Schafer for him. He has also appeared as concerto soloist with the Toronto and Winnipeg Symphony Orchestras, Quebec's *Les Violons du Roy* and Manitoba Chamber Orchestra. Through Esprit, Stuart developed a close relationship with R. Murray Schafer, the composer inviting him "back to the woods" to join his annual Wolf Project. He became involved in Schafer's Patria Music/Theatre Projects and served two terms as president.

Stuart recently founded an annual arts festival ([theforestfestival.com](http://theforestfestival.com)) in Haliburton Forest and Wildlife Reserve, and serves as its Artistic Director. His alter ego plays harmonica, guitar, mandolin and pedal steel in the rock/roots band Porkbelly Futures, featuring Paul Quarrington. Stuart owes his very considerable contentment in life to his wife, Wendy Reiser, who allows him to follow his dreams. They have three adult children.

## **AMBUR BRAID**

### **Soprano**

Ambur Braid, a Dramatic Coloratura Soprano, has been praised for her "firmness of tone and confidence onstage." Ms. Braid will be joining the Canadian Opera Company Ensemble Studio this August and performing in *Cendrillon*, *The Magic Flute*, *Ariadne auf Naxos* and *Orfeo ed Euridice*. Ms. Braid recently performed in *Iphigenie en Tauride* with Opera Atelier as well as *The Abduction From The Seraglio*, *L'enfant et les Sortilèges* and *The Magic Flute* in San Francisco. Ms. Braid had the honor of opening the BluePrint New Music Ensemble's season with Britten's *Les Illuminations*. Ms. Braid was a winner of the Palm Beach Opera Competition, The Kurt Weill Competition, The East Bay Opera Competition and The San Francisco Conservatory of Music Concerto Competition.

A native of Terrace, British Columbia, Ms. Braid is a graduate of the Masters Program of The San Francisco Conservatory where she was selected as The 2008 Shensen Scholar and received her Bachelor of Music degree from The Glenn Gould School of The Royal Conservatory in Toronto.

## **SIMON FRYER**

### **Cello**

Simon Fryer is an artist of the utmost versatility, at home with the demands of the music of our time and those of historical performance, with chamber music and solo recital. Artistic Director of the Women's Musical Club of Toronto, Simon is in demand for his teaching, coaching and masterclass skills.

Formerly a member of the Penderecki String Quartet and the Toronto Symphony Orchestra he has a discography of over 20 recordings. His debut solo CD: *Music of a life so far...* was acclaimed as 'a fascinating collection' by the Toronto Star and he will shortly release a CD of Victorian English Sonatas. Simon has been on faculty at Wilfrid Laurier University, the University of Toronto, the Glenn Gould

School and the Casalmaggiore International Festival. Continuously active as a chamber musician, orchestral player and soloist in more than thirty countries on six continents he performs on an instrument completed in 1998 by Masa Inokuchi.

Visit [www.simonfryer.com](http://www.simonfryer.com) for more information.

## **ROMAN BORYS**

### **Cello**

Roman Borys is one of Canada's most active chamber musicians and a founding member of the Gryphon Trio. As a producer, Roman oversees the production and development of the Gryphon Trio's various projects and education and outreach initiatives including *Constantinople*, *Colour...for the End of Time* and the *Young Composers Initiative*. In 2009, Borys became the Artistic Director of the Ottawa Chamber Music Society, which presents Chamberfest, one of the largest and most comprehensive chamber music festivals in the world.

A native of Toronto, Roman Borys studied with Janos Starker at Indiana University and Aldo Parisot at Yale University. Roman now teaches at the University of Toronto Faculty of Music along with Gryphon Trio pianist Jamie Parker and violinist Annalee Patipatanakoon.

## **PAUL WIDNER**

### **Cello**

Paul Widner is much sought after as a cellist and teacher, appearing throughout Europe, the United States and Canada as soloist, chamber, and orchestral musician. Since 1985, Mr. Widner has been the assistant principal cellist with the Canadian Opera Company orchestra. He has performed with a variety of chamber groups, including the Made-in-Canada piano quartet, the Amaro quartet and the Toronto Chamber Players. He was also a founding member of the Amadeus Ensemble. He is on the faculty of the Glenn Gould School and the University of Toronto and was acting cello professor at the University of Western Ontario in 2007-2008.

His expertise has been in the field of contemporary music. He has been the principal cellist with the Esprit orchestra since 1985, founding member of the Continuum ensemble and performs regularly with New Music Concerts, Arraymusic and Soundstreams and has debuted and commissioned numerous Canadian works. He has performed as soloist in the North American premiere of the Penderecki *Concerto Grosso* for three cellos and orchestra and *Seven Words* by Sofia Gubaidulina. Mr. Widner has performed at various international festivals including the Huddersfield New Music Festival, Athens Festival, Die Neue Musik in Chicago, the Gaudemus and Shift Festivals in Amsterdam, the Edinburgh Festival and the Montreal New Music Festival.

Note: Please note that Simon Fryer is replacing Shauna Rolston on this programme.



## COMPOSER BIOS & PROGRAMME NOTES

### JOHN ADAMS

#### Composer

A musician of enormous range and technical command, John Adams many operatic and symphonic works stand out among contemporary classical compositions for their depth of expression, their sonic brilliance, and the profoundly humanist nature of their themes. Born and raised in New England and educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer-in-residence at the San Francisco Symphony.

Adams' operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer* and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypal themes in contemporary history. *On the Transmigration of Souls*, written for the New York Philharmonic to mark the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare "triple crown" of Grammy awards: "Best Classical Recording", "Best Orchestral Performance", and "Best Classical Contemporary Composition". Adams has been awarded numerous honorary degrees and proclamations.

Nonesuch Records released Adams's *Harmonielehre* in 1985, and all of his works since then have appeared first on that label. A ten-CD set, "The John Adams Ear-box", documents his recorded music through 2000. Adams's much praised autobiography *Hallelujah Junction* was named one of the "most notable books" of 2008 by the New York Times. The John Adams Reader: *Essential Writings on an American Composer*, edited by Thomas May, is the first in-depth anthology of texts dealing with more than 30 years of Adams's creative life.

John Adams is active as a conductor, appearing with the world's greatest orchestras. A regular guest at the BBC Proms, in recent seasons he has also conducted the London Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic and many others.

The music of John Adams is published by Boosey & Hawkes and by Associated Music Publishers.

### **BATTER MY HEART, THREE PERSON'D GOD**

for baritone and orchestra – from the opera *Dr. Atomic*

*Doctor Atomic* is the fifth work for the stage that Adams and his longtime collaborator of nearly twenty years, Peter Sellars, have created. Beginning with *Nixon in China* (1981), Adams and Sellars have created *The Death of Klinghoffer* (1991), *I Was Looking at the Ceiling and Then I Saw the Sky* (1995) and *El Niño* (2000).

*Doctor Atomic* concerns the final hours leading up to the first atomic bomb explosion at the Alamogordo test site in New Mexico in July of 1945. The focal characters are the physicist and Manhattan Project director, Dr. J. Robert Oppenheimer; his wife Kitty; Edward Teller; and General Leslie Groves, the US Army commander of the project.

The libretto of *Doctor Atomic* was created by Peter Sellars, drawing on original source material, including personal memoirs, recorded interviews, technical manuals of nuclear physics, declassified government documents, and the poetry of Muriel Rukeyser, an American poet and contemporary of Oppenheimer.

**Act I Scene 3: The “Trinity” Test Site at Alamogordo, New Mexico. July 1945**

It is the night before the test of the first atomic bomb. Truman is already in Potsdam negotiating the spoils of Europe with Churchill and Stalin. The pressure on Oppenheimer and General Groves to achieve a successful test is overwhelming: the Americans want to have their nuclear weapon as a trump card to play against the Russians. The weather on the desert floor has changed abruptly. A freak summer electrical storm lashes the test site.

Completely alone, Oppenheimer recalls a sonnet by John Donne, *Batter my heart, three-person’d God*.

In the alternating rhythms and tempo of his stunning monolog ending the first act – one pulsing, frantically energetic, the other solemn and elegiac – we see Oppenheimer from within, captured in that crucial turning point of doubt. This is where the subjective self confronts the objective reality it has hastened into being in the form of the bomb. Much of his sung text throughout the opera involves a kind of interior monolog from poets we know the historical Oppenheimer himself quoted and revered: Baudelaire, with his fitting sensitivity for sudden epiphanies and, here, the metaphysical poetry of John Donne as meditation on the physics Oppenheimer oversees.

*Batter my heart, three-personed God* is the poem Oppenheimer sings (the origin, in fact, for his giving the name *Trinity* to the test site in the New Mexico desert). Donne’s sonnet inspires an especially passionate musical poetry from Adams. The composer views the poem as conveying “an almost unbearable self-awareness, an agonistic struggle between good and evil, darkness and light.”

John Adams writes: “The Donne poem is an expression of the keenest spiritual pain, a beseeching, an appeal to God that He physically beat and batter the speaker in order that his divided self might rise up and be made whole again.”

***Batter my heart, three-person’d God***

BY JOHN DONNE

Batter my heart, three-person’d God, for you  
As yet but knock, breathe, shine, and seek to mend;  
That I may rise and stand, o’erthrow me, and bend  
Your force to break, blow, burn, and make me new.  
I, like an usurp’d town to another due,  
Labor to admit you, but oh, to no end;  
Reason, your viceroy in me, me should defend,  
But is captiv’d, and proves weak or untrue.  
Yet dearly I love you, and would be lov’d fain,  
But am betroth’d unto your enemy;  
Divorce me, untie or break that knot again,  
Take me to you, imprison me, for I,  
Except you enthrall me, never shall be free,  
Nor ever chaste, except you ravish me.

## KRZYSZTOF PENDERECKI

### Composer

Krzysztof Penderecki (b. 1933 in Dębica, Poland) received violin and piano tuition at a very early age and entered the Conservatoire in Krakow when he was 18. He studied composition at the Krakow Academy of Music where he was subsequently appointed as professor. With the first performance of *Anaklasis* for 42 string instruments at the Donaueschingen Festival in 1960, he became part of the international avant-garde winning all three available prizes at the II Warsaw Competition for Young Composers. Penderecki gained a reputation with a wider public with the premiere of the *St Luke Passion* in Münster Cathedral in 1966. His first opera *The Devils of Loudon* based on a book by Aldous Huxley received its premiere at the Hamburg State Opera House in 1969. Penderecki gained an international reputation as the conductor of both his own compositions and other works.

Penderecki composed several of his works in remembrance of catastrophes in the 20th century. *Threnody* for 52 string instruments, composed in 1960, is dedicated to the victims of the atomic bomb dropped on Hiroshima and the piano concerto *Resurrection* was composed as a reaction to the terror attacks of 11 September 2001. For Penderecki, these associations in content are not merely an abstract concept, but also in their instrumental tonal colouring and dramatic sounds emotionally comprehensible for listeners. Extensive political-social associations can also be found in the *Polish Requiem* which he began in 1980 with the composition of the *Lacrimosa* which is dedicated to Lech Walesa. The composer dedicated other movements of this work to the Polish victims of Auschwitz and the Warsaw uprising in 1944. This was supplemented by the *Ciaccona in memoriam Johannes Paul II* in 2005 which commemorated the Polish Pope.

Numerous compositions from a variety of genres originated from direct cooperation with outstanding soloists including Anne-Sophie Mutter, Mstislav Rostropovitch and Boris Pergamenschikov. The composer's interest was focused on large-scale musical forms, in particular the symphony. Penderecki's 7th Symphony which received its first performance in 1997 demands the forces of five vocal soloists, narrator, three choirs and large orchestra. This work with duration of just over an hour was composed under the title *Seven Gates of Jerusalem* within the context of the 3000-year anniversary of the city. The Old Testament texts of the vocal parts have a close association with Jerusalem's turbulent history.

Penderecki is one of the musicians among his own generation to have received the most awards. Krzysztof Penderecki is honorary doctor and honorary professor of numerous international universities.

[www.schott-music.com](http://www.schott-music.com)

## **THRENODY**

To the Victims of Hiroshima

*Threnody* to the Victims of Hiroshima for 52 strings was composed at the turn of 1959 and it won the 3rd prize at the G. Fitelberg Composers' Competition in Katowice in 1960. The piece, which immediately aroused a tremendous interest around the world, and which won the composer a widespread popularity, was originally called *8'37"*, the time of the performance on the stage was thus elevated to the rank of title. The piece represented an attempt to apply the sonoristic technique and rigors of specific counterpoint to an ensemble of strings treated unconventionally as to the manner in which the tone was obtained. "While reading the score" - Zielinski wrote in 1961 - "one may admire Penderecki's inventiveness and coloristic ingeniousness. Yet one cannot rightly evaluate the *Threnody* until it has been listened to, for only then does one face the amazing fact: all these effects have turned out to serve as a pretext to conceive a profound and dramatic work of art!" The expression of this music was received by the audience in terms of solemnity and luridness, thus making its later classification as "threnody" fully justified. On the 12th of October, 1964, Penderecki wrote: "Let the *Threnody* express my firm belief that the sacrifice of Hiroshima will never be forgotten and lost."



## CONCERTO GROSSO

for three cellos and orchestra

Although he remains best known for his choral and symphonic works, Krzysztof Penderecki has also amassed a sizeable concerto output. His early works for soloist and orchestra had tended to be short and also self-contained pieces that evinced a fair measure of virtuosity, while fighting shy of the rhetorical expression with which the concerto genre has so often been associated.

Conceived for three cellos and orchestra, the *First Concerto Grosso* was completed in 2001 and was first performed in Tokyo by the NHK Symphony Orchestra. Penderecki has made full use of the potential for solo and ensemble playing between instruments, with the orchestra similarly used en masse and in more chamber-like groupings. The six movements play without a break and interlock to form a unified whole.

The first movement begins with speculative gestures that are shared between lower strings, before one of the cellos makes an impassioned entrance. The other two cellos soon enter, and an often ruminative dialogue ensues between them, punctuated by orchestral interjections. After a passage underpinned by sustained cello polyphony, the tension increases as the music heads to a brief climax before easing into an eloquent threnody which brings about the close.

The second movement then commences with jagged rhythms in the lower strings along with militaristic gestures from the percussion. The cellos are quickly drawn into this incisive discourse, replete with angular contributions from xylophone, before the tension subsides. An ascending line from oboe leads directly to the third movement, in which an impulsive motion and fanfare-like gestures from brass alternate with more subdued writing for the cellos. A passage of pulsating expectancy is reached, followed by a crescendo of activity which is sustained through to the close.

The Notturmo fourth movement then starts with a passionate surge of intensity across the strings, providing an emotional plateau from where the cellos pursue a further sustained discourse.

A sudden outburst from brass and percussion presages the fifth movement, an intensive 'fantasy' on all of the motifs to have been heard so far but with a gentler passage featuring cor anglais solo that counters the prevailing activity. From here, the cellos begin to steer the music towards a climax, followed by a three-way cadenza which itself draws on the soloists' thematic material.

This is succeeded by the sixth movement, initiated by a return of the cor anglais theme and then focusing on a reflective discourse between cellos and orchestra as the work heads towards its calm but always questioning conclusion.

## **R. MURRAY SCHAFER**

**Composer / Librettist / Artistic Director**

Born in Sarnia, Ontario in 1933, Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an environmentalist, educator, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wildemess Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part *Patria* music theatre cycle. His most important book, *The Tuning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical work, as well as his educational and cultural theories.

His other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for the arts. In 2005 he was awarded the Walter Carsen Prize, by the Canada Council for the Arts, one of the top honours for lifetime achievement by a Canadian artist.

## THE FALCON'S TRUMPET

*The Falcon's Trumpet* was commissioned by Esprit Orchestra with financial assistance provided by the Canada Council for the Arts. It was written in 1995 and first premiered with soloist Stuart Laughton for whom the piece was written, in March 1996. At that time, Mr. Laughton provided the following insights into the work.

"The Falcon's Trumpet resulted from summertime experiences with Murray Schafer developing *And Wolf Shall Inherit the Moon*, the concluding music-drama of his Patria cycle. The "Wolf Project" takes the form of a week-long event in the forest, in which participants camp and prepare a ritual designed to reunite Wolf and Ariadne, the archetypal male/female characters of Patria. Murray was inspired to write a concerto on hearing the sound of my trumpet echoing across the wilderness lakes each August and also learning of my life-long enthusiasm for birds of prey. I had written to him describing some memorable hawk sightings, mentioning the aspect of the birds, the arcs traced across the sky and the manner in which the action of the wind and clouds and character of the light at such moments created indelible memories for me. The powerful symbolism of the falcon in ancient Egyptian mythology must have appealed to him also.

The score of the concerto calls for forty-two instrumentalists in six groups, including two off-stage and three auditorium ensembles. The non-synchronous interaction of these groups recalls the acoustic of Schafer's outdoor music. Two revisions to the score, including an entirely new opening, were suggested to the composer in dreams."

Stuart Laughton

Stuart Laughton had been a member of the Wolf Project for many years, and therefore shared with me a love for the Canadian wilderness. Most of the work was written while I was giving a course at the University of Strasbourg and I have no doubt that my nostalgia for the Canadian lakes and forests strongly influenced the conception of this piece, in particular its unusual layout, with groups of instruments spread on stage in the wings and in the auditorium behind the audience. I had done this before (for instance, in *Lustro*), but my intention was different here; I was trying to catch something of the spacious resonance when a trumpet plays across a lake at dawn or sunset causing the whole forest to echo and vibrate. At the end of the work I added an optional part for soprano.

R. Murray Schafer

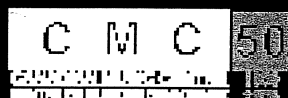
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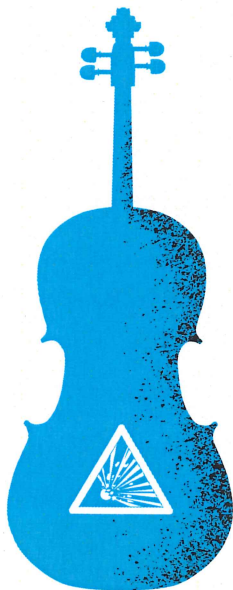
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### À L'AVENTURE!



**WEDNESDAY, MARCH 31, 2010**

**Jane Mallett Theatre** in the St. Lawrence Centre (27 Front Street East)  
Tickets: 416.336.7723

**Alex Pauk** conductor  
**Robert Aitken** flute  
**Erika Raum** violin

Programme:

**Omar Daniel** Violin Concerto  
– world premiere

**José Evangelista** Concerto con brio  
(for strings)

**Denis Gougeon** À l'aventure!

**R. Murray Schafer** Flute Concerto

### NO REASON TO PANIC



**SUNDAY, MAY 16, 2010**

**Jane Mallett Theatre** in the St. Lawrence Centre (27 Front Street East)  
Tickets: 416.336.7723

**Alex Pauk** conductor  
**Sauna Rolston** cello  
**Donna Brown** soprano

Programme:

**Douglas Schmidt** Carbon Concerto  
(for cello and orchestra) – world premiere

**Louis Andriessen** Vermeer Pictures  
(concert suite for orchestra from the opera Writing to Vermeer - arranged by Clark Rundell)

**Mayke Nas** No reason to panic  
(for wind ensemble and six basses)

**R. Murray Schafer** Gitanjali (for soprano and orchestra)

Concerts begin at 8:00 p.m. Pre-concert talks at 7:15 p.m.

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